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Möndull's approaches are at first repelled by the wife of Björn. The dwarf then has recourse to magic which acts as love-potion and *óminnisveig*, incidentally making her *mjök bólgin* and *blá sem hel*.<sup>14</sup> Similarly, in the German *Salman and Morolf* epics, Queen Salme is abducted by the help of a *zouberwurze*, which she is induced to put into her mouth. It causes her to appear as if dead. If this *zouberwurze* does not change Salme's appearance (str. 125, *ir vil liechte varwe / was dannoch unverwandelót*), the one used by Morolf in a ruse to recapture her, is more effective (str. 618, *Ein wurze leit er in den munt, / dá von er sich zurbláte / als er were ungesund*). Furthermore, by tying up his feet, in *eines schemelers wise*<sup>15</sup> (str. 622), he still more resembles Möndull, who is described as *lávaxinn ok mǫðdigr*, and, in his true shape, also as *svartr ok ljótr*.<sup>16</sup>

"Da von dieser fabel im norden sonst keine spuren sich finden, ist es schwer zu sagen, auf welchem wege der sagaverfasser sie kennen gelernt haben sollte. Sicher ist, dass keine überlieferte form als seine unmittelbare quelle gelten kann. Diese nordische fassung zeigt im gegenteil . . . eine überraschende ursprünglichkeit."<sup>17</sup> That is undoubtedly the impression one receives from the vigorous story of Hjörleif's revenge. Yet there is one point at which the critical wedge may be set in. Of all other accounts known to us at present, those in Slavic folksong<sup>18</sup> on the whole show the greatest resemblance to our story, having in common with it both the trapping of the returning husband in a chest, and the hanging by him of the seducer *á galgan þann, er hann hafði honum*

<sup>14</sup> Very likely a "displaced" motif.

<sup>15</sup> When thus in the shape of a cripple, Morolf also turns his eyes awry: *die ougen in dem houbte / want er vaste neben sieh*. Möndull is *utaneygðr mjök*, which hap. leg. lexicographers plausibly enough place with *úteygðr* 'goggle-eyed' (Aasen, *uteygð* "som har fremstaaende øine"). But may it not also mean 'squint-eyed,' of the 'wall-eyed' variety? Cf. the curse of the witch Busla (Buslubœn) str. 4: *Svó skal ek þjarma / þér at brjósti / . . . at augu þín / úthverf snúizt* ('that your eyes will start from their right position'), *Bosasaga*, ed. Jiriczek, p. 16. However, it may seem fanciful to press this parallel.

<sup>16</sup> Cf. also the description of the misshapen clown Morolf in the Spruchgedicht (Von der Hagen und Büsching, *Deutsche Gedichte des Mittelalters*, vol. I, S. und M., p. 62). The *Volksbuch* (l. c. xiv), exaggerates still more.

<sup>17</sup> Andrews, l. c. p. 76.

<sup>18</sup> See Vogt, l. c. xli.

*ætlet*.<sup>19</sup> In one particular, however, the two versions markedly diverge. The Russian tradition—also the Polish Walthari story—has the offending wife hanged alongside of her seducer; in the *Hálfssaga*, however, the unfaithful wife *Æsa* is taken back to Norway where a *ping* is called and the people doom her to be drowned in a moor. But why no swift retribution by Hjörleif himself, when the Unwritten Law even now, and how much more then,<sup>20</sup> would have condoned the deed?—I suspect a connection with the two German poems, in both of which the guilty wife is first brought home by Morolf (brother of the husband) and only then bled to death in a bath.<sup>21</sup>

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#### CRINESIUS ON FRENCH PRONUNCIATION

In listing the grammarians who have concerned themselves with French pronunciation since the Renaissance, Thurot<sup>1</sup> omits Christopher Crinesius, who devotes to this subject thirteen pages of his *Discursus de Confusione linguarum*,<sup>2</sup> a book intended to prove the descent of all other languages from Hebrew. Although these pages contain little original information, Thurot would doubtless have cited them along with the productions of Cotgrave, Van der Aa, and Spalt, had he known of their existence. The author, a Bohemian orientalist of distinction, who lived from 1584 to 1629, tells us that, when twenty years old, he was very eager to learn French and studied for two months with Abraham de la Faye, son of the theologian, Antoine de la Faye. Perceiving that pronunciation is the most difficult part of this language, he devoted to it his special study and now publishes its rules, every point of

<sup>19</sup> *Hálfss.*, chap. viii.

<sup>20</sup> Cf. Keyser, *Norges Stats- og Retsforfatning i Middelalderen* (*Efterladte Skrifter*, II, 375).

<sup>21</sup> Cf. Vogt, l. c. lxiii.

<sup>1</sup> *De la Prononciation française*, Paris, 1881-1883.

<sup>2</sup> Nuremberg, 1629, pp. 87-100.

which, he says, is established by the judgment of learned Frenchmen. He must, indeed, have been acquainted with his teacher's *Institutiones gallicae*,<sup>3</sup> though he did not follow it closely, with Henri Estienne's *Hypomneses*,<sup>4</sup> and especially with Beza's *De Francicae linguae recta pronuntiatione*.<sup>5</sup> Based more largely on these books than on direct observation, his rules represent a period of the language some years earlier than 1629.

After a few remarks on the general peculiarities of French, he gives a detailed discussion of the various letters, adding in some cases to the testimony of the earlier authorities whom Thurot cites. Beza<sup>6</sup> refers to a varying pronunciation of *b* before certain consonants; Crinesius follows him, but he extends the rule to *b* before *l*, *r*, and *t*, giving as examples *obligation* and *oublier*, in which the *b* is pronounced with a "mollissimo et tenuissimo sono, ita ut vix audiri queat." To the cases in which other writers declare *l* to be silent, Crinesius adds that in which it follows *ei* and precedes *x* or *t*, but he gives no examples. He appears to be the first to state that the *s* of *gister* and the *h* of *dix-huit* are silent and that the *h* of *Hollande* is aspirate.<sup>7</sup> He cites *paon* to illustrate the silence of *a* before *o*, although earlier grammarians give it the modern pronunciation.<sup>8</sup>

Despite his cautioning Germans against confusing voiceless with voiced consonants, *p* with *b*, *t* with *d*, *f* with *v*, he is unable himself to

distinguish *j* from *z* and gives *manscher* as the pronunciation of *manger*. Nasalization means to him the addition of a slightly softened *n* to the preceding vowel. He notes that *i* retains its vocalic sound before feminine (mute) *e* and that *l mouillé* is pronounced as if it formed a diphthong with the following vowel. Finally, to explain cases in which it is hard to distinguish consonantal from vocalic *u*, he observes that the second of two *u*'s in contact and initial *u* before *r* are nearly always consonantal.

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#### IN DEFENSE OF "E. K."

In *Modern Language Notes*, January, 1909, Mr. J. M. Royster, writing on *Spenser's Archaism and Cicero*, censures E. K. for seeking to justify Spenser's archaisms by taking a passage of Cicero's *De Oratore* from its context, and thereby misinterpreting it. A careful examination of E. K.'s own context, however, shows that he is not guilty in this regard and suggests that Mr. Royster himself has fallen into the sin which he charges upon E. K.

The passage which Mr. Royster takes to be E. K.'s authority is in the *De Oratore*, and is cited by the former from Watson's translation. In this passage, Cicero, formulating rules for oratory, speaks of the "nobleness of the diction" of the ancients, but cautions the orator not to make "use of such of their words as our modern mode of speaking does not admit, unless sometimes for the sake of ornament, and but sparingly." To avoid ambiguity, the orator should, he declares, identifying himself for the time with the orator, adopt, as a rule, words in common use; but even he may "adorn his speech by an antique word such as usage will tolerate"; whereas to "poetical license" archaic words "are allowed more freely than to ours (the oratorical); yet a poetical word gives occasional dignity also to oratory . . . from which, if properly introduced, a speech assumes

<sup>3</sup> Jena, 1613. For marked differences in the two works, compare the rules given in each for *i*, *h*, and *q*.

<sup>4</sup> 1582. Crinesius seems to have derived from Estienne his rule for pronouncing the last *s* in a series of words, each of which ends in that letter.

<sup>5</sup> Geneva, 1584. The imitation is frequent and obvious, particularly in the case of silent letters. When Beza, p. 69, gives *cœur* as an example of the silence of *u* before *eu*, Crinesius follows him blindly, not realizing that his own modern spelling, *cœur*, has destroyed the value of the example.

<sup>6</sup> P. 72.

<sup>7</sup> Thurot, II, 407 and 409, gives Duez (1639) as the first author to mention the *h* of *Hollande*; Martin (1632), as the first to mention that of *dix-huit*.

<sup>8</sup> Thurot, II, 540; with Crinesius's pronunciation of *paon* may be compared the modern pronunciation of *taon*, noted by Du Val as early as 1604.